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LOVE  
SONGS



GRAHAM  
PEEL



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PEEL



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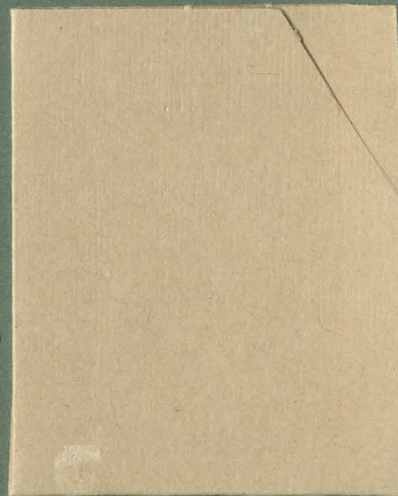


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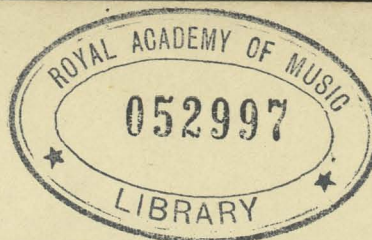
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To CYRIL PUNCH  
*this Little Album is inscribed  
by the Composer  
in affection.*

# FOUR LOVE SONGS

- I ..... O LIKE A QUEEN'S HER HAPPY TREAD  
( WORDS BY WILLIAM WATSON. )
- II ..... ALL IN A GARDEN GREEN  
( WORDS BY W. E. HENLEY )
- III ..... HER LOVELINESS  
( WORDS BY HARTLEY COLERIDGE )
- IV ..... JENNY KISSED ME  
( WORDS BY LEIGH HUNT )

MUSIC BY

GRAHAM  
PEEL.



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*Graham Peel*





I.

Oh, like a queen's her happy tread.

Oh, like a queen's her happy tread.  
And like a queen's her golden head!  
But oh, at last, when all is said,  
Her woman's heart for me!

We wandered where the river gleamed  
'Neath oaks that mused and pines that dreamed;  
A wild thing of the woods she seemed,  
So proud, and pure, and free!

All heaven drew nigh to hear her sing,  
When from her lips her soul took wing;  
The oaks forgot their pondering,  
The pines their reverie.

And oh, her happy queenly tread,  
And oh, her queenly golden head!  
But oh, her heart, when all is said,  
Her woman's heart for me!

WILLIAM WATSON.

By kind permission of MR JOHN LANE.  
THE BODLEY HEAD, VIGO ST W.



# FOUR LOVE SONGS.

3

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## I.

### OH, LIKE A QUEEN'S HER HAPPY TREAD.

Words by  
WILLIAM WATSON.

Music by  
GRAHAM PEEL.

**Andante.**

VOICE. *p* Oh,

PIANO. *p* R.H. *cantabile e sempre legato*  
Con *Leo.* *Leo.* \*

like — a queen's — her hap - py tread — And

like — a queen's — her gold - en head! But



oh, at last, when all is said, Her



The first system of the musical score. The vocal line is in G major, starting on a half note 'oh', followed by a quarter note 'at', a half note 'last,' with a fermata, a quarter note 'when', a half note 'all', a quarter note 'is', a half note 'said,' with a fermata, and a quarter note 'Her'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

wo - man's heart for me! We



The second system of the musical score. The vocal line continues with a half note 'wo -', a quarter note 'man's', a half note 'heart' with a fermata, a quarter note 'for', a half note 'me!' with a fermata, and a quarter note 'We'. The piano accompaniment continues with the same rhythmic pattern.

wan - der'd where the riv - er gleam'd 'Neath



The third system of the musical score. The vocal line continues with a half note 'wan -', a quarter note 'der'd', a half note 'where', a quarter note 'the', a half note 'riv -', a quarter note 'er', a half note 'gleam'd' with a fermata, and a quarter note ''Neath'. The piano accompaniment continues with the same rhythmic pattern.

oaks that mus'd and pines that dream'd; A



The fourth system of the musical score. The vocal line continues with a half note 'oaks', a quarter note 'that', a half note 'mus'd', a quarter note 'and', a half note 'pines', a quarter note 'that', a half note 'dream'd;' with a fermata, and a quarter note 'A'. The piano accompaniment continues with the same rhythmic pattern.



wild thing— of the woods she seem'd,

proud,— and pure,— and free! All

heav'n— drew nigh— to hear— her— sing,

*poco cresc. ed accel.*  
When from her lips her soul— took wing; The  
*poco cresc. ed accel.*



oaks — for - got their pon - der - ing, The

*mf rit.*

*mf dim. e rit.*

pires — their rev - er - ie. And

*mp*

*pp*

*a tempo*

oh, — her hap - py queen - ly tread, — And

*mp a tempo*



oh, — her queen - ly gold - en head! But

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "oh, — her queen - ly gold - en head! But". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

oh, her heart, when all — is said, — Her wo - - man's

The second system of the musical score. The vocal line continues with the lyrics "oh, her heart, when all — is said, — Her wo - - man's". The piano accompaniment continues with the same complex, rhythmic pattern as the first system.

heart — for me!

*dim. al fine* *pp*

The third system of the musical score. The vocal line concludes with the lyrics "heart — for me!". The piano accompaniment concludes with a final chord. The system includes the markings "*dim. al fine*" and "*pp*".



II.

All in a garden green.

All in a garden green  
Thrushes were singing;  
Red rose and white between,  
Lilies were springing,  
It was the merry May  
Yet sang my Lady:-  
"Nay, Sweet, now nay, now nay!  
I am not ready."

Then to a pleasant shade  
I did invite her:  
All things a concert made,  
For to delight her;  
Under, the grass was gay;  
Yet sang my Lady:-  
"Nay, Sweet, now nay, now nay!  
I am not ready."

W. E. HENLEY.

(By Permission.)



## II.

## ALL IN A GARDEN GREEN.

Words by  
W. E. HENLEY.Music by  
GRAHAM PEEL.

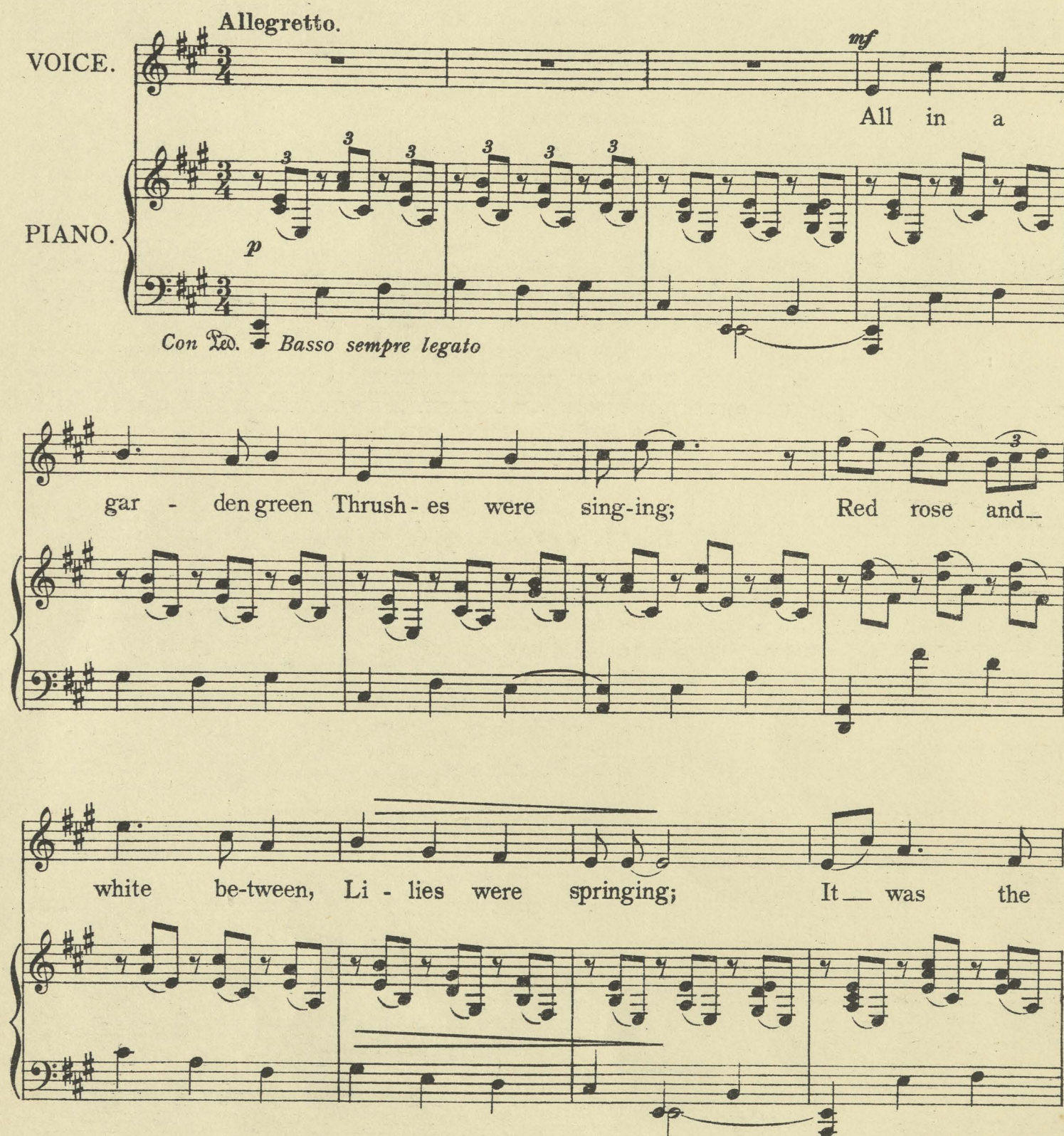
*Allegretto.*

VOICE. *mf*  
All in a

PIANO. *p*  
*Con Red. Basso sempre legato*

gar - den green Thrush - es were sing-ing; Red rose and—

white be-tween, Li - lies were springing; It— was the





mer - ry May; Yet sang my La - dy:-

"Nay, Sweet, now nay, now nay! I am not rea-dy."

*p*

Then to a plea - sant shade

*mf*

*mp*

I did in - vite her: All things a con - cert made,

*3*



For to de - light her; Un - der, the grass was gay;

*dim.*

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Yet\_ sang my\_ La - dy:- "Nay, Sweet, now nay, now\_ nay!

*p*

I am not rea-dy."

*pp* *pp*





III.

Her loveliness.

She is not fair to outward view  
As many maidens be,  
Her loveliness I never knew  
Until she smil'd on me;  
Oh! then I saw her eye was bright,  
A well of love, a spring of light.

But now her looks are coy and cold,  
To mine they ne'er reply,  
And yet I cease not to behold  
The love-light in her eye:  
Her very frowns are fairer far  
Than smiles of other maidens are.

HARTLEY COLERIDGE.



## III.

## HER LOVELINESS.

Words by  
HARTLEY COLERIDGE.Music by  
GRAHAM PEEL.

*Andante.*

VOICE. *p*  
She is not fair to

PIANO. *p legato*  
*Con Ped.*

out-ward view As ma - ny maid-ens be, — Her love - li - ness I

nev - er knew Un - til — she smil'd on me; Oh!

*mf*



then\_ I saw\_ her eye\_ was bright, A well\_ of love,— a

*mf*

*colla voce*

spring of light. But now\_ her looks are

*p*

*p*

coy\_ and cold, To mine\_ they ne'er\_ re - ply, And



yet— I cease not to— be - hold The love - light in— her

The first system of the musical score. The vocal line (treble clef) begins with a half note 'yet', followed by a quarter note 'I', a half note 'cease', a quarter note 'not', a half note 'to', a quarter note 'be - hold', a half note 'The', a quarter note 'love - light', a half note 'in', and a quarter note 'her'. The piano accompaniment (grand staff) consists of chords and single notes in the right and left hands, primarily using the bass clef.

eye: Her ve - ry frowns are fair - er far— Than

The second system of the musical score. The vocal line (treble clef) starts with a half note 'eye:', followed by a quarter note 'Her', a half note 've - ry', a quarter note 'frowns', a half note 'are', a quarter note 'fair - er', a half note 'far—', and a quarter note 'Than'. The piano accompaniment (grand staff) continues with chords and single notes. A dynamic marking 'mf' (mezzo-forte) appears above the vocal line and below the piano accompaniment.

smiles— of— oth - er maid - ens are.

The third system of the musical score. The vocal line (treble clef) begins with a half note 'smiles—', followed by a quarter note 'of—', a half note 'oth - er', a quarter note 'maid - ens', and a half note 'are.'. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand. Dynamic markings 'dim.' (diminuendo), 'p' (piano), 'pp' (pianissimo), and 'ppp' (pianississimo) are indicated below the piano accompaniment.



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IV.

Jenny kissed me.

Jenny kiss'd me when we met,  
Jumping from the chair she sat in;  
Time, you thief, who love to get  
Sweets into your list, put that in!  
Say I'm weary, say I'm sad,  
Say that health and wealth have miss'd me,  
Say I'm growing old, but add—  
Jenny kiss'd me!

LEIGH HUNT.



## IV.

## JENNY KISSED ME.

Words by  
LEIGH HUNT.

Music by  
GRAHAM PEEL.

*Allegretto.*

VOICE. *mf*  
Jen - ny kiss'd me when we met,

PIANO. *p* *mf*  
*Con T<sup>do</sup>.*

Jump-ing from the chair she sat in; Time, you thief, who

love to get Sweets — in-to your list, put that in!



*molto rit.*

Say I'm wea - ry, say I'm sad, Say that health and

*molto rit.* *colla voce*

wealth have miss'd me, Say I'm grow - ing old, but add

*dim.*

*p a tempo*

Jen -

*L.H.*

*p a tempo*

*pp a tempo*

- - - ny kiss'd me!

*rit. colla voce* *pp a tempo*

*led.* \*



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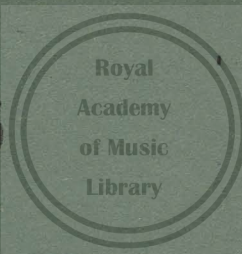


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## MONTAGUE F. PHILLIPS.

### The Fairy Garden.

1. BEFORE THE DAWN. 2. SUNNY SHOWERS. 3. FALLING  
STREAM. 4. WIND IN THE WHEAT. 5. A LITTLE BIRD SONG  
6. THE GARDEN WAKES.  
(Low and High.)

### Songs of Joy.

1. EVERY MORNING. 2. THE LITTLE GOOD PEOPLE  
3. LOVE'S SPELL. SING, JOYOUS BIRD.  
(Low and High.)

### Calendar of Song.

1. WAKE UP! 2. BUTTERFLIES. 3. AUTUMN LEAVES  
4. SNOWFLAKES.